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VARIOUS.

The Vienna Universal Exhibition Building.

The Palace for the approaching Vienna Exhibition, of which we wish to describe the general disposition and progress of execution, is admirably situated, lying in the heart of the Prater, a park unsurpassed for beauty by any in Europe. The area apportioned to the Exhibition will embrace from four to five English square miles and the available covered space about 1,150,000 square feet, being considerably more than that occupied by the Paris Exhibition in 1867. The Exhibition building, 905 mètres long by 205 mètres wide, shows a main gallery or nave intersecting the whole edifice. This gallery has cross galleries or transepts on each side, which are so placed as not to obstruct the view from either end. Between the transepts and the nave lie the garden-courts, which will also be available for exhibition purposes, and each country will have one or more of these transepts allotted to it, together with the portion of the nave and the garden-court adjoining. A rotunda rises from the centre of the building, and divides the main gallery in the middle. This rotunda will be the largest cupola-shaped edifice without supports which has ever been erected. It has a diameter of 102 mètres, and its height is 79 mètres. The whole is constructed of iron, after a design by Mr. Scott Russell.

The main gallery is 25 mètres wide, and each of the transepts 15 mètres wide and 75 mètres long. The latter are separated by courts, which are designed for such objects as can be exposed in uncovered places. The number of square mètres within the Exhibition building will amount to 103,000. East of the Prater Rondo, facing the main gallery, the Art Exhibition building will be erected, covering an area of 6,995 mètres. Buildings of a permanent character, sufficiently protected, will be provided for the exhibition of works of fine art.

From the chief building covered galleries lead to a large conservatory, and to smaller pavilions which are intended for the exhibition of horticultural productions, aquaria, etc. A separate hall will be erected for machinery in motion, 890 mètres in length, and 28 mètres in width. In this hall will also be found hydraulic machines, diving apparatus, etc.

The Imperial Villa and the hall in which the jury will deliberate and make their awards will also be erected in the grounds, which will be laid out under the direction of a landscape gardener of great reputation.

The Exhibition Palace is now finished, the scaffolding in the main gallery and transepts removed, the flooring almost completed and proofs of interior decoration displayed. The view from the ends of the great nave through all its immense length is said to be very grand, the perspective effect quite marvellous, and we have no doubt that it is much more so now while the whole interior is still unencumbered, and a great prospect offered to the eye formed by the principal features of construction. The intended decorative treatment is not to hide but to mark the structural features and perspective lines of the building. In one of the transepts specimens of the style of decoration intended to be applied may be seen which give a fair idea of the final effect. Elegantly moulded columns, rather like lofty palm-stems or ornamental tent-poles than architectural stone columns mark the projecting iron girders of the galleries. These columns, enriched with red drapery and gilding, have richly ornamented bases and capitals, and carry half way up their shafts laurel crowned tablets held by eagles, or escutcheons with the imperial initials. From the first iron arch at the entrance to each transept rich interlaced cords with heavy tassels are suspended, to which ornamental cartouches are attached with the name and colors of the exhibiting country to which the respective spaces are allotted. Mural paintings showing ornaments in blue, red and gold, on light-brown ground are to adorn the broad space under the gallery windows. Great scopes for decorative treatment is also afforded by the spandrels over the

arches leading from the great nave to the transepts, the piers between, and the bands above the windows, and the space over the entrance doors to the transepts. The ornament is designed in the style of Florentine Renaissance whose rich and luxuriant foliage springing from elegantly shaped vases, fantastic figures of animals, and genii with festoons, garlands, drapery, etc., are well adapted to adorn with all its richness the colossal surfaces of the building, and impart life, grace and beauty to its structure.

Architectural Millinery.

Architectural millinery is that class of unnecessary detail which is used simply because it is thought ornamental, and not because it in any way adds to the utility, comfort, or expression of a building. There is architectural millinery in all styles, and it might, if it would not lead to confusion of idea, be summed up as Flamboyant, as M. Ruskin employed that term. If we turn to the florid descriptions of the press of the last reredos wrought for our own cathedrals at the price of a prince's ransom, twisted columns decked with glass mosaics, agate balls, and similar ladylike millinery, form the staple of the attractions dwelt upon. While we cannot but sigh over the waste in such trumpery of sums that might pay for real art, and by this have raised up the school of decorative artists we so much desiderate, we look with sterner eyes upon architectural millinery of the baser and more meretricious nature which flaunts itself before our eyes in the streets. If twisted columns are absurd, what is to be said of still more important features tortured, parodied, and misplaced, pediments cut in two, and the ends curled up: whole orders stuck on to facades, like false shirt fronts, poised upon brackets or monstrous nondescript corbels, wreaths and masks and heads of marine deities applied without rhyme or reason? Such is architectural millinery, which no fellow can understand, and considering its enormous cost, utter uselessness, and amazing ugliness, one wonders that hard headed citizens are to be found who consent to have their pockets so rifled as they are by the architects they affect.

If a few of the magnates of the profession could be made to pay themselves for all the rubbish they design, and forced, under such a penalty, to give good reason for the architectural faith that is in them, they would soon learn to dispense with such things as they certainly cannot believe in themselves, and for which there is no other epithet so appropriate as architectural millinery.

Building News.

Prize for the Construction of an Economical Stove.

Sir William Bodkin has a friend who wishes to lead persons conversant with the subject to consider the practicability of producing a stove for ordinary sitting-rooms and kitchens, to consume as far as possible its own smoke, and to ensure the most perfect and judicious use of the coal to be consumed therein, and has empowered Sir William to guarantee any reasonable amount say 500 l. for prizes or otherwise, in the confident expectation "that the effort may lead to a satisfactory solution of what has been truly stated to be one of the urgent problems of the day the attainment of sufficient warmth for cooking and for comfort, with the least possible consumption of coal." The council of the Society of Arts have accepted the duty of appealing for designs, and have appointed a committee to confer with Sir William Bodkin, and concert with him the proper action to be taken.

The *Builder* from which we borrow this notice advises some of his readers to set to work and get the prize, which will be not the 500 l. offered, but a fine fortune.